

ONE SIZE LARGER HAT-
PLEASE.

MSC IS PROUD indeed of the growing list of notables who wish to become one with us in our enjoyment and work in stereo. To those already mentioned as AM's, MSC adds with pride these new and useful workers as Associates:

CONRAD HODNIK, APSA, one of the most active workers in the national stereo picture, a top exhibitor, one of stereo's finest judges, and a driving force in the very successful Chicago Stereo Camera Club.

JACK STOLP, APSA, incoming Chairman of PSA Stereo Division. Jack is wonderfully suited to take over the heavy responsibilities of this post from Paul Wolfe of Butler, Pa. who has done such a fine job. We in MSC pledge our wholehearted support to Jack personally and in his PSA SD work. You will find many capable and willing workers here at MSC, Jack.

JOSEPH MAHLER, the distinguished physicist from Czechoslovakia and originator of the Polaroid process and holder of numerous patents with Dr. Land on this development, as well as the yet-to-be commercialized "Vectograph" process, the "wonder film" of stereo. We are honored to receive such a sincere pledge as yours to the principles of MSC, Joe, and warmly welcome you to MSC.

M. ANDRE FOUGERAT, of Paris, former student and associate of the eminent Henri Cretien. M. Fougurat is the designer of the most advanced application of anamorphic principles to optics. His new lens, the Dyaliscope, is finding its way onto the cameras of the most famous studios of the world for improved widescreen cine. We welcome you, sir, to MSC, and sincerely hope to have the privilege of presenting you as our features guest when you are next in New York.

"POINT OF VIEW" TO
FEATURE JULY MEETING

The last three months have each seen screenings of slide competitions. It is now time to get back to school again. Altho his program is not quite complete, Ronnie Jenkins has come up with a really new idea he calls "Point of View". We'll learn all the details later, but "Point of View" should prove a periodic addition to our regular programs.

CSCC WINS NCSC - From PP1

ment of line in depth necessary for successful stereo...highly imaginative, viewed as an abstract and not a picture of a milkweed gone to seed, it clearly reveals the sensitive appreciation for line and form, as well as imagination seen in so many of Henry Erskine's lovely slides. Although "Nature's Fireworks" was defeated for Third Place by Paul Darnell, MSC, "Curious Miss", it topped "Curious Miss" in the Silver Medal Award in the opinion of the same panel of judges.

THE NATIONAL Club Stereo Competition, so well handled by Glen Thrush, of Rocky Mountain Stereo Club (Denver) this year, is to be an annual event commencing again next fall. We at MSC look forward to an even stronger competition during 1956-57. Congratulations

are certainly due to those smaller clubs throughout the country who stayed in the contest to the end. Participation in such national events is the responsibility of all stereo camera clubs, and in is in such a way that we come to see and evaluate, and, more important, appreciate our fellow stereo workers throughout the land. MSC is particularly proud of its final standing in 11th place among so strong a field of competitors. As they say in Brooklyn..."Just wait till next year!"



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NO 7

STEREO - A B C's

STEREOGRAPHY is a science of exactness and care - as is all photography. Precision, cleanliness and care are by-words for making good pictures. Each of these plays its own important part towards producing a picture to be enjoyed thoroughly, without the slightest trace of discomfort.

FAR TOO much has been said and written on how difficult it is, if not downright impossible, to mount stereo slides correctly. We feel the story of "How to Mount Stereo Slides Easily and Accurately" will be a welcome and encouraging topic to beginners, and certainly a novelty to the expert.

THE MORE expert a stereographer becomes, the more "touchy" he seems to become on the subject of mounting slides. Sort of like telling the connoisseur how to mix a martini. For better or for worse, here's the story as we see it.

THE SAWYER Viewmaster people (and we have a few Sawyer fans in MSC) have no trouble mounting their slides. Why? Simply because in designing the "package unit" Sawyer engineers commenced with the one unvarying composite of their stereo picture -- the standard width of 35mm film, whether manufactured by Kodak or Ansco. Their sweet little camera was then designed to transport this film with extreme accuracy and without backlash or misalignment in front of the twin lenses

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CSCC WINS NCSC
MSC WINS
FINAL ROUND

THE NATIONAL Club Stereo Competition for 1955-56 was concluded at the judging last month at MSC, when Mabel Scacheri, Fred Adams and Bart Brooks formed the jury that awarded Silver Medals to Helen Brethauer, Oakland CC, Connie Hodnik, Chicago SCC and Henry Erskine, Chicago SCC.

ALTHOUGH CHICAGO STEREO CAMERA Club, winner of the Second Round, completed the finals as top club in the nation with a total of 155 points, MSC consoled itself by winning the final round of this national event. Outstanding event of this judging of the final round of the competition was the strong showing made by Helen Brethauer, Oakland CC, with "Stowe Lake", which won the First Award in the competition and a PSA Silver Medal. This exquisite slide of a scenic in somber mood owes its final standing to the superb composition and interest it contained.

Connie Hodnik's "Through the Birdcage", Second Place in the final round and also awarded a PSA Silver Medal, was distinctive because of its colorful and imaginative documentation of Chicago at night. Henry Erskine's "Natures Fireworks", was an almost monochromatic, excellently rendered closeup of a milkweed burst, in which the delicate pattern indicated a knowledge of exact place-

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PSA notes

STEREO EXHIBITIONS
AND COMPETITIONS

ROYAL (Autumn Exhibition) Aug. 10 closing. Forms: Secretary, Royal Photographic Society, 16 Princes Gate, London S.W. 7, England.

PSA, Aug. 27 closing. 4 slides \$1 Forms: Ed Oliver, 2457 South Monroe St., Denver 10, Colorado.

LJUBLJANA, closing June 20, 4 slides \$1 to Fotokinoamaterska Zveza Slovenija, Ljubljana, Lepi pot 6, Jugoslavijska.

AT THE forthcoming PSA National Convention in Denver the last week of September, the highlight of a 4-star Stereo Division program throughout the week will be the "Stereo Town Hall Meeting". This all-afternoon jam session is set for Friday afternoon, Sept. 28th. Panels of four or five people will deal with the three parts. The first part is "How I Select My Exhibition Slides". Then follows an open discussion, where the expected audience of several hundred people will have an opportunity to fire questions at the panel. Our own John Yerkes has been invited to sit on this part of the jury. The final session will be "Post Mortem on Rejected Slides", where a panel consisting of stereo judges only. Jack Stolp, APSA, and MSC AM, will moderate all three afternoon features.

HATS OFF to Carl Bartley, PSA Stereo Division Program Chairman, for coming up with a wide-awake idea for what may well be the greatest educational stereo program ever arranged by Stereo Division.

ANY MSCer, PSA member or not, who had not yet attended a PSA National Convention, will certainly find it well worth his while to attend the 1956 show in the mile-high city of Denver, Colorado. What a vacation!

TRICKS OF THE TRADE

LET'S TAKE a look at some of the proven tricks of the trade in mounting slides:

(1) Avoid fingerprints. Never touch the picture area of your film. Use tweezers or a gloved hand. Handle the film by the edges as much as possible, but handle the film as little as possible until you get it between glass.

(2) Film is returned from processing laboratories usually in tight coils within a cardboard or metal container. Within a day or so it will usually take a "set" which makes the cutting and mounting more difficult. This "set" can be removed by reverse-rolling the film and allowing it to stand a few hours before mounting. If allowed to stand too long, it will of course take a new "set" in the new direction, and the process will have to be repeated.

(3) Once you are set up to cut and mount film, mount all of your stereo pairs in metal masks for inspection in a hand viewer prior to glassing those you select for this treatment. At this point you can often discard obviously over- and underexposed slides, out-of-focus slides and others that are misfires. Oftentimes you will want to save a shot even though it contains a flaw because it is important to you personally, or for reference. On the other hand, you do not mean to make it a part of your permanent collection for showing others, or exhibition. It may be filed away more economically than in glass-mounting in a slip-in pocket-type mount such as Visue Mount. Al Cobert's Visue Mount is particularly thin and more accurate than most mounts of this type.

(4) Kodak mounts are, of course, not intended, as the manufacturer states, for projection. Therefore any likely prizewinning slides, or those you intend for competition, should be removed from the Kodak mounts and mounted in your standard

NATIONAL CLUB STEREO COMPETITION THIRD ROUND AND FINALS MAY 11, 1956

Number of Clubs: 14

Number of Slides: 84

Club Standings

Position	Club	May 1956	Cumulative Score	Position	Club	May 1956	Cumulative Score
1	Chicago Stereo Club	48	155	10	Sioux City CC	41	115
2	Oakland Camera Club	48	148	11	Cincinnati SC	31	108
3	Jackson Park CC	47	140	12	*Metropolitan Stereo Club	56	107
4	Photo Pictorialists of Milwaukee	44	138	13	Queens 3-D Club	27	97
5	Utah Stereo Society	36	136	14	*Dayton Stereo CC	--	79
6	Rocky Mt. Stereo Club	35	135	15	*Retlaw CC (San Francisco)	--	77
7	Kodak Camera Club	34	126	18	**Municipal Photo Club of St. Paul	--	21
8	Detroit Camera Club	43	125	16	*Ventura Co. CC	29	63
9	Shorewood Camera Club of Milwaukee	37	117	17	**Stereo CC (Minneapolis)	--	37

* Not entered in 1 competition
** Not entered in 2 competitions

INDIVIDUAL AWARD WINNERS

	Points
First: "Stowe Lake", Helen Brethauer, Oakland Camera Club	11
Second: "Thru the Bird Cage", Conrad Hodnik, Chicago Stereo Club	11
Third: "Curious Miss", Paul Darnell, Metropolitan Stereo Club	11
Fourth: "Nature's Fireworks", Henry Erskine, Chicago Stereo Club	11
Fifth: "Wood Nymph", Lisa Obert, Metropolitan Stereo Club	10

HONORABLE MENTIONS

"Introducing Blinky"	Earle W. Brown	Detroit	10
"Parallel and Convergent"	E.E. Krause, APSA	Jackson Park	10
"The Gamblers"	Lewis F. Miller	Jackson Park	10
"Ad Infinitum"	Sunny Terry	Metropolitan	9
"Autumn Serenity"	R.L. Jenkins	Metropolitan	9
"Icicle Dance"	Stan J. Nowak	Milwaukee	9
"Long Tunnel"	Helen Brethauer	Oakland	9
"144,000 Cables"	Lee N. Hon	Metropolitan	9
"Power"	Charles A. Kinsley	Kodak CC	9
"Toward Many Glaciers"	Addine E. Brown	Detroit	9
"Wings of Blue"	Lewis F. Miller	Jackson Park	9
"Glass Study"	Lucile Larson	Sioux City	8
"I Want My Lawyer"	Lisa Obert	Metropolitan	8
"Stairway to the Sky #1"	Harold Schwartz	Shorewood	8

SILVER MEDAL AWARD WINNERS

"Stow Lake"	Helen Brethauer	Oakland
"Thru the Birdcage"	Conrad Hodnik	Chicago
"Nature's Fireworks"	Henry Erskine	Chicago

STEREOGRAM TO HONORABLE SECRETARY, AUSTRALIAN STEREO POSTAL CIRCUITS, R.G. ROBERTSON, 25 WEETALIBAH ROAD, NORTHBRIDGE, SYDNEY, NEW SOUTH WALES, AUSTRALIA. YOUR LETTER 14 THOUSAND MILES LONGEST YET RECEIVED AT MSC STOP YOU ARE NOW ON MSC MAILING LIST TWO COPIES MONTHLY STOP INVITE YOUR MEMBERS JOIN MSC AS AMS STOP AUSTRALIA-US STEREO CIRCUIT DUE IN EAST US JANUARY STOP MSC AM INVITES AUSTRALIAN EXCHANGE OF 10 SLIDES STARTING NOW STOP GUARANTEE ANY AUSSIE FORWARDING LETTER CONTAINING SLIDE TO ANY MSC MEMBER (SEE MEMBERSHIP LIST MSC NEWS) WILL RECEIVE LETTER AND SLIDE IN RETURN STOP WILL EXCHANGE TALL BUILDINGS FOR KOALA BEARS STOP BEST WISHES TO HONORABLE SECRETARY AND ALL AUSSIE STEREO FANS. MSC.

BRASS RAIL AT PARK AVENUE AND 40th STREET GOOD FOR DINNER 6 PM FRIDAY

BIZARRE BAZAAR

"UNIVAC, JR", an automatic electronic scoring device, is the combined brainchild of a few MSC members. They feel that present methods of recording judges' votes in slide competitions are obsolete. Besides, they argue persuasively, the audience would like to know the scoring of each judge on each slide as it is on the screen. As previously announced, plans were drawn up by Frank Porter, Chairman of the Tech Committee, to build the monster. C&E Chairman Lee Hon and a few science fiction fans on the Board of Directors wholeheartedly supported the idea. More level heads with their eyes on the Treasury prevailed, and Univac had to be shelved temporarily until a satisfactory budget could be presented that would include this somewhat costly indulgence. So, while bond issues were being discussed and the other far-reaching plans were being made to provide the funds to construct "Univac, Jr." (as the brainchild is called, however unoriginally) some of our members, unincumbered by present-day thinking in finances, decided to do something about it.

At an appropriate time, probably at the end of the first part of the June 8th meeting, the pitch will be made. Those of you who have been trying so hard to find Plastitak in local camera stores without success will find a bountiful supply on hand at \$1 per package. Ronnie J. and Sunny T. have also discovered the new look in summer gadget bags... a smartly tailored, fully insulated plaid plastic case, about 9x6x7" (about 1/40 the size of a 10 cu. ft. refrigerator ... what a value) Holds nicely, your stereo camera light meter, film, filters, etc. and protect it from the sun. Does not look like a camera bag either. Choice of 4 smart plaids. Of particular interest is that you can keep your camera and color film safe from summer temperatures on the beach or in your car for prolonged periods of time. One or other of the co-discoverers of

these bags has pointed out that while of greatest significance to would-be camera adventurers in the hot sun, the bags are equally acceptable for their originally designed purpose of carrying cool drinks and keeping them cool on the way to your picnic spot. With this double-barrelled usefulness,

the "Summer Gadget Bags" ("Summer and Summernt? R.J.") should be sure-fire sellers at the next meeting. Price: \$1.00 each, 2 for \$2.00 ... and you'll want at least two for your family. P.S. The full proceeds, less the cost, go towards the "Univac, Jr." Fund.

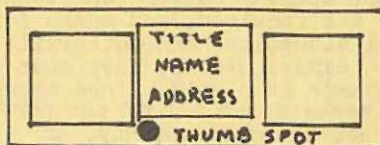
STEREO ABCs FROM PAGE 9

the method that suits your own peculiarities best. Of course, you should consistently follow the system you develop. Train yourself to good habits, and make your procedures just that--a habit.

MOUNTING YOUR own slides is by and large a thrilling and satisfying accomplishment.. if you keep it simple. If you stick to your own "engineered package" you should be able to mount ten

or a hundred or a thousand slides that will project beautifully and uniformly on the screen without any, or but minor adjustments. Best of all, if this procedure is followed by all club members, and

it is followed now by many of us, insures a method of slide mounting that will permit showing slides from the collections of all of us, without any need for apologies for your own techniques ... and more important, for the art of stereography.

LABEL YOUR SLIDES**MARK YOUR SLIDES**

Emde or Realist metal masks. Altho Emde and others supply thin glass for glassing Kodak mounts, we do not recommend this as part of your "engineered package" since such slides cannot be uniform with the standard procedures we are discussing.

(5) It is imperative that you mount and glass your slides with a minimum of handling. To allow mounted slides to stand invites the accumulation of dust particles and it is too often a temptation to look at and show others the unglassed slides in your viewers. The unprotected slides are too easily scratched, and marred, however carefully they may be handled. A good shot is a hard thing to get. By all means do your utmost to protect it.

(6) Slides worthy of keeping in your permanent collection should be good enough to stand the test of projection. Remember that a slide is turned upside down within the carriers of both TDC and Triad projectors. This surface then becomes the reference point. In glassing slides, turn the mask so the transparency are upside down, apply the glass and make sure the edges of the glass and the mask are in perfect alignment. If you use tape, begin it on one of the short ends of the slide so that you have no overlap on the top and bottom sides. When viewed in a hand viewer, a double-thickness overlap of tape can cause vertical misalignment and consequent discomfort in viewing. Obviously, such an overlap on the top edge, the riding edge in projection, is even more serious.

(7) As a general rule, it is advisable to use masks and glass from the same manufacturer; as may be expected, it will always match. In any case, rack the glass in a pile and check for the occasional under- or over-size pieces and reject them.

(8) Dishwashing detergent has been found the most practical means of washing really dirty glass. Most glass coming thru now

is satisfactorily clean as you receive it, and requires only the "hot breath" treatment and a lintless towel.

(9) If you need to wash glass, a door spring, like those commonly used on screen doors, stretched on a board, between two nails, makes a convenient rack for holding it for drying.

(10) Take a good look at the new Mylar tapes, which are ultra-thin, stronger and more durable and do not tack-up under heat and time as to the earlier plastic tapes. Old-timers, or those who want the best, will still probably like the familiar linen tape supplied by Kodak. With linen tape the corners should be mitred, but that is very simply done in a moment.

(11) Don't forget Plastitak to remove dust particles and not too deeply imbedded fingerprints from transparencies.

(12) Note the manufacturers directions as to which side of the transparency goes where in relation to the mask. This is important to minimize the chance of Newton rings, and also makes slide-to-slide identification easier. In the case of the Realist mask, where most Newton rings occur, is spaced from the glass by a thicker portion of the mask. Also, improperly mounted transparencies with regard to base or emulsion orientation, will cause high reflections at the window edges in the Realist mask. (Newton rings are a phenomenon which occurs when two smooth surfaces such as the base of the film and the glass come into close contact with each other. They appear as irregularly shaped, rainbow colored, semi-transparent contour lines or splotches.)

(13) Eastman Kodak film is covered with a varnish on the emulsion side after processing. Mars or blemishes at times appear in this varnish in spite of the utmost of care. Do not discard the slide without first trying this: remove the varnish with a 2% solution of common household ammonia in water, allow

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to dry, handle carefully, and glass immediately.

(14) A piece of dust looks like a lump of coal on a slide, especially in light areas of the transparencies. The Static-Master brush, available in most camera stores, is still the best control for dust, and is well worth its price in time and patience saved by using it.

(15) Some people like to use a collating box to permit cutting up a whole roll of film at one time. These boxes are supplied by Realist, or may be obtained in most camera stores from independent manufacturers. The clear plastic box is more practical than the colored plastics or cardboard. A clean linen towel spread out before you on the table will serve equally well if you are careful to keep your work setup away from chance drafts, children and small animals. If you're not a stickler for efficiency, commence cutting at the front end of the roll and mount as you cut. The first transparency will be the right of the first slide; the next frame is a blank; the third frame is the right half of the second slide; the fourth frame is the left half of the first slide. Are you sufficiently confused?

(16) It is most important to use a stereo slide cutter (they are made by Realist, Lutes, Presto and others) instead of scissors to separate the individual frames from each other. The accuracy necessary is not possible with scissors.

(17) For people who like to use tape, a desk-type, weighted tape dispenser is a very useful accessory.

(18) A circular fluorescent fixture under an opal glass, installed within a light box, is an excellent light box and work surface for mounting slides. It allows you to see through the transparencies for cutting, mounting and inspecting. A flexible-stemmed desk lamp

shining on a white surface such as a photographic matte board, or

a white linen towel is probably second choice.

(19) All finished, glassed slides should be labeled, and the label should contain your name and address. The small printed address labels, available through any stationery supply store, are just the right width to fit between the windows.

(20) Do not forget to orient your slide correctly for projection by placing a thumb spot in the lower left hand corner of the label area of the slide.

(21) The label should be on the side of the mount toward you when the slide is in correct position for hand viewing. The correct position for hand viewing, unless the slide is deliberately reversed, as in all photography is with the film base toward your eyes. The same is true of projection position, where the emulsion side of the slide is toward the screen.

VIEWMASTER INTEREST.

SEVERAL MEMBERS of MSC have expressed their desire to have Viewmaster competitions as well as standard ASA format. Although they are few in number at this time, their desires should be recognized, and a way must be found to obtain a projector and arrange screenings of Viewmaster slides in our competitions. There are many Viewmaster enthusiasts in the metropolitan area who would like to participate in our club activities, and only await the Viewmaster projection program to join our ranks. Do not be too surprised if, when we finally see Viewmaster projection at our club, many of our members will be sold on the miniature stereo system. At the last meeting, when the Viewmaster question arose, Lucy Pascoe, a Viewmaster enthusiast volunteered to head the Viewmaster Division of MSC. What is needed now is a sound plan whereby we can obtain the necessary screen and projector to start the ball rolling towards active Viewmaster members. Please, let's have your ideas on this, and how we can accomplish this much-needed phase of our club activities. Paging Arnold Samuelson.

Normal, or Distant, mask as one that includes a "window" to include a scene from 7½' to infinity. The Medium, or Midfield, mask is intended for use with scenes that extend from a near subject at 4' to 7' and a far point of not more than 20'. The Closeup mask is for use with slides in which the near point is from 2½ to 4 feet, and the far point is not over 7'. The manufacturer of EMDE masks further tells us that the window appears at a different distance with each of the three masks, the apparent location of the window in each case being at the same distance as the near limit of the subject matter for which the mask is made.

Looking a little more closely into the thinking behind the design of this "picture range" limitation, we see that what we are not told in the directions for using the masks, but what is implied, is that we must take the picture within the distance limitations established by the mask we intend to use. That simply means that if we are photographing a flower at a range of 3', we must not allow anything to be included within the scene that is more than 7' from our camera. To do so will cause difficulties later in mounting a slide for comfortable viewing. Similarly, on medium shots, we should include nothing closer than 4' from our cameras, and the background should never contain material at a greater distance than 20' maximum. For Normal shots, the limitation of near subject matter is 7' from the camera. The far part of our scene can be from 20' to infinity.

THESE THREE "Taking Rules" are definitely not made to be broken unless you're asking for trouble. More experienced workers can, and do, juggle these figures around a bit, but special masking and techniques are required, and masks for unusual situations are not available at camera stores. They must be handmade as a rule. Since these three masks cover all of our normal shooting problems, why, in fact, should we not abide by them. Memorize the limits well, and stick to the rules.

NOW A word about that "window". Our stereo masks are necessary to hold the two individual transparencies that make up our stereo pair at the right spacing before our hand viewers or projectors. The "windows" in the closeup, medium and normal masks are of somewhat different sizes. What these sizes are, and how they function, need not concern us in this discussion. Let us rather accept these three separate windows at these three distinct distances from our point of view as the three "ranges" within which we intend to work to simplify our task. In each case, the distance of the far object within our scene tells us how close we can approach the nearest object, and we, therefore, compose our scene to fall within these distance limitations.

LET'S EXAMINE the Realist and Emde masks and see how they compare with one another. The Emde mask has four diecut nibs to hold each of the two transparencies. The Realist has two folded channels into which the transparencies may be inserted. There are vertical guide marks to show the proper position in front of the windows, but the transparencies may also be moved slightly laterally in relation to each other. Perhaps we might conclude that the Emde mask is the preferred mask for the novice since the transparencies can be placed in only one position on the mask - the correct one. The Realist mask, on the other hand, with its channels, provides for the experienced worker an added element of control for his relationship of the images to each other. He may, in some cases, reposition his scene in relation to the window of the mask.

WHICH MASK should you use? Both are fast, positive and accurate. It's a matter of personal preference.

TO SUM up, precision, care and cleanliness each plays its part in the success of your effort. You will soon develop your own SOP (standard operating procedure),

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STEREO ABCs FROM P. 1

of the Viewmaster Personal camera. These lenses, in turn, were carefully installed in the camera, in order to record the images of the stereo pair without the slightest trace of vertical misalignment. Thus the camera produces unmounted film with no built-in errors, either vertical or rotational, to begin with. The exposed and developed film is next run through the film cutter, also made to the micro-exactness required for the next and final step in the Sawyer process before viewing or projecting the slides. The cut film is placed in the proper windows of the familiar disc-like Sawyer "reel". When the individual images are firmly and cleanly seated, they cannot be in other than proper relationship to each other. To insure this accuracy Sawyer has produced a die-cut metal mask to receive the film. All-paper mounts simply will not do to provide the extreme accuracy required in this stage of the process. That's really all there is to it. The finished and mounted reel is now ready to be put in a projector, and closeups, mid-distance scenes and normal views can be shown on the Sawyer 40" screen without any adjustment from picture to picture, or reel to reel.

FROM AN engineering standpoint, as well as dollar value of pictures per roll of film, the Sawyer system is stereo perfection itself. Try as you will, there is very little fault to find with this system.

WE WHO like the larger size image of the ASA format, now the recognized standard in stereo photography throughout this country, can do as well with our 24x24mm stereo slides, using the same film, selecting only such mounts as qualify for our purpose, and following the few important recognized procedures for mounting our slides before projecting them on our larger screens with acceptable projectors. By and large, any American camera has adequate built-in precision, both as regards film transport and positioning of lenses. There are, of

course, individual cameras that find their way into our hands with mechanical defects -- "lemons" they're called in the automobile trade -- in spite of quality control in production, defective equipment does at times filter through unnoticed until it is put into use. Misaligned lenses will occasionally occur. Cameras with seemingly a built-in backlash in film transport are all too common. Still other cameras require more careful loading of film than others with self-aligning transports. Cinch marks, or straight line scratches along the length of the film as it travels through the camera, are sometimes seen. Uneven exposures or unmatched apertures can cause transparency pairs of differing densities. Such obvious defects should, of course, immediately be rectified, and those that are found to be inherent in the camera are usually warranted by the manufacturer.

HAVING exposed film in our cameras, and received it from the processor, we are ready for the process of mounting our selected slides for projection. Our first important decision is: which masks shall we use? Both EMDE and Realist, and, so far as we know only these two companies, manufacture all-metal masks to agreed-upon uniform specifications. Both of these companies produce their masks in three standard sizes, commonly called "Normal (or distant), Medium and Closeup". This, as we know, refers to the position of the camera in relation to the subject at the time the picture was made. It is at this point that beginners frequently get themselves into trouble. And too frequently we have noticed old-timers breaking the simple rules of included subject matter within the scene. This is easily the most common and most readily detected fault seen on our screens.

TO BE doubly sure we understand the rules of taking stereo pictures, let's backtrack a little. Without concerning ourselves with the "whys" at this time, the two manufacturers of the mounts we are discussing, describe their

by Lee N. Hon,
Chairman, Competition
and Exhibition Comm.

THE THIRD and final round of the National Club Stereo Competition was judged on May 11, at MSC. Approximately 150 people attended the judging.

THE JUDGES were Mabel Scacheri, popular and capable photo columnist for the N.Y. World-Telegram and Sun and Modern Photography; Fred Adams, a well-known and top-ranking stereo exhibitor in international competitions; and Bart Brooks, photographic consultant and writer, and President of MSC.

JUDGING WAS done by projection. In order that the judges would know the quality of the entries before voting, all 84 slides were "run through" on the screen once. Since MSC does not have completed at yet its "Univac" or electrical voting box (on which points will be dialed), a system of electrically lighted boxes were used. Only the recorder could see the individual points voted. After the three judges had voted, the total score for the slide was recorded and then announced to the audience over the PA system. None of the judges, of course, saw the slides prior to the first run-through. Only slide numbers were announced during the judging.

THE JUDGES selected the five award winning slides, from the topscoring ones by voting "in" or "out", and finally by discussion among themselves. The three silver medal award winners were likewise selected in this manner from the final 12 awards (three award winners selected in previous contests were not submitted, viz., "Alice in Wonderland", "Red Rocks", and "Morning Glory").

PRIOR TO the voting, the judges were instructed as to the points they should vote in general for a slide considered to be excellent, good, fair, or just ordinary -- as outlined by Glen Thrush in his instructions.

THE COMPETITION was supervised by Lee N. Hon, Competition and Exhibition Chairman; the Recorder was Marjorie Hon; at the projector were Ed Steuer, John Yerkes, Ralph Novik and Edward Berger. Jerry

NEW COMMITTEE HEADS APPOINTED

AT LAST month's meeting, Jerry Lukins was named Chairman of the Nominating Committee, to consist of Gulda Yerkes, John Yerkes, Royal Lowy and Paul Darnell. This Committee has met, and will return its slate of officers for the next year at the June meeting. In accordance with the By-Laws of MSC, members will have an opportunity to present additional nominations for offices in the club from the floor at the next business meeting.

JERRY LUKINS will also head a new and much needed committee to review the club by-laws and bring them up to date. It is hoped that Jerry will also become the permanent Chairman of the By-Laws and Finance Committee, jointly.

LOUISE JACOBSON, a new member to our club will lend both her personality and abilities to the responsibilities of Chairman of Publicity. Immediately following her appointment, Louise is ducking off for a two month's vacation to Europe, but she has already arranged with Tim Nesbitt to take over the job during the summer.

3 MONTHS TO
FINISH YOUR
EMDE STEREO AWARD
\$50.00 - START
NOW

Lukins kept track of the slides.

MAKING USE of an idea now in operation at the Chicago Stereo Camera Club, flexible extensions were fastened to the knobs on the projector controlling focus, and vertical and horizontal alignment. One person was assigned to each of these operations. As a result, the slide was "snapped" into alignment and focus almost instantly.

FOLLOWING THE competition, the 84 slides were divided between the 3 judges. Individual comments were then written by them and returned to the makers with their slides.

SEE RESULT SUMMARY ON P. 11



METROPOLITAN Stereo Club NEWS is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo. It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in MSC NEWS that will be helpful to their members. We will, of course, appreciate credit to MSC NEWS or recognition of any by-line on articles used. We believe this exchange of ideas, activities, tech data, etc., will aid program planners everywhere to increase the scope of club activities. Contributions should be addressed to JEAN AND BART BROOKS, Acting Editors, 258 Broad Avenue, Leonia, New Jersey. Windsor 4-4387. Any copy accepted is subject to whatever adaptation and revision may be necessary.

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METROPOLITAN STEREO CLUB PROGRAM

ARCHITECTURAL LEAGUE

115 EAST FORTIETH STREET NYC

MEETS SECOND FRIDAY OF EVERY MONTH

PUBLIC INVITED

7:30 SLIDE MOUNTING SYMPOSIUM

A PANEL DISCUSSION AND DEMONSTRATION ON EMDE AND REALIST MOUNTS... A "DO IT YOURSELF" FORUM, TOO... So, bring in your TROUBLES (AND SLIDES).

RONNIE JENKINS FOR EMDE. CHAS. ROMANIELLO FOR REALIST
JEAN BROOKS- MODERATOR

8:30 JUNE SLIDE COMPETITION

PANEL FROM MSC SCHOOL FOR JUDGES

BEN SILBERSTEIN

FRANK PORTER

GULLA CLAUSEN

JEAN BROOKS

PAUL DARNELL

S.S. FAIN (ALTERNATE)

COMPETITION LIMIT 3 SLIDES PER MEMBER

LISA OBERT led a willing, tho untried, party of "floraphiles" to Sebago Lake to chase Mountain Laurel. But the N.Y. State Park Commission feels that mountain laurel is so beautiful that it should be roped off from all spectators ... and they were. Nothing daunted, Lisa led her valiant band into the roped-off area, only to find they were being chased, not by mountain laurel, but by the state gendarmes. That ended the mountain laurel part of the expedition. They next turned their attention to a beautiful location known as "Perkins Memorial" As Lisa reports it: "We met a lot of haze, so everybody had loads of fun." We can well believe this, for anytime Lisa leads a field trip everybody has a good time, including Lisa. So far, we haven't heard June field trip plans. Have your ideas in shape for the meeting June 8th Lisa.

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